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L'âne "ann'ton" au Vâlle est cîz li,
Et biaû qu'i seit d'daeux sortes d'grainne;"
Dans l'Ellos s'i n'est qu'un étourdi
Il est bien pière à la Vingtaine:
Dans l'fouaillage i s'écante au ser,
Et s'rait ékerbot, s'il'tait ner.

L'Cât'lain et "l'âne" au tout pur sâng,
Es superbes qualitaîs d'race;
Esprit, long d'oreille, et d'flânc.
Ossin d's-admiratr jamais n'lasse:
D'noblesse i s'pique étou bouan frais;
Prend d's-airs de prince, et s'en fait niais.

D'Saint Sauveux l'âne est "fouarmillon,"
Et meut coum un vier cat en pouque,
Peuplle étou, cordingue! à fouéson;
Tout autouar d'li boul'verse et bouque:
Fait des monquiaux, ma fé, de rien,
Et s'approvisiounne, et fait bien.

L'âne d'Saint Pierre est "l'ékerbot,"
Et ch'est l'pus au ser qu'i s'révêlle,
Fort d'épaule, et d'échine, et d'co,
Il est de tout pertu la gu'ville:
Chicagne, i pâss'rait jour et jour
En cour'j'entends, dans l'mouache d'cour.

Qu'est qu'en est du cien d'Torteva,
Où, tout douach'ment, piâ-n-piâ, j'arrive?
Nou dit qu'ch'est "l'âne à pid de ch'va,"
Qui jamais cavalier n'déhouïve;
Pâtient, et doux coum un agné,
De tous ch'est l'pus docile, j'cré.

Pour quânt à l'âne app'laî "bourdon,"
Ch'est la Fouarêt qu'est sa pâresse;
Côm l'aisse i porte un aïgillon,
Et tout en bourdounnânt, vou blesse:
Mais, pour chu qu'est d'sen produit d'miel,
I'mettrait l'tout dans sen couain d'iel.

A Saint Martin, si bien j'comprends,
L'âne est biaûcaoup pus paîsson qu'viânde,
D'pîs qu'nou l'dit d' l'érague ès "dravans,"
Ichin s'la raison nou me d'mânde,
J'réponds: qu'ichin d'vânt d'leus mèqueïers.
I'l'taient tous d'fâmaeux paîssounniers.

D' Saint-Andri l's-ânesse 'et l's-ânos
Sont les tous pus l'giers à la course
Chu qui leus valit l'nom "d'crainchons"
Titre, i paraît bien, qu'aeût sa source
Dans l'fait qu'sus l'crible d'notre flot
I'sont coupé, coquette et flot.

Pour ak' vaîr: S' l'âne individu
Autânt d'sen semblâblle diffère
Côm font l's-érâgue entre aeux, parblu!
Quai diversitaî d'caractère!
Ah! s'nou les perhait yun à yun,
Que d'bontaî, que d'noblesse, et d'frun!

V'la tout, moussieu l'crapaud, entouar
L's-ânes d'cîz non, et leus pernagues,
Et j'm' attends qu'ou m'diraîz, en r'touar,
Combien "d'crapauds," ill'a d'éragues *
Cîz vou; mais surtout s'll'en a ieu
A coue. Ah! v'là qu'jamais j'n'ai seû.

DENYS CORBET.

Guernsey, Channel Islands.

OLD DANISH AND ENGLISH.

In considering the Scandinavian influence on English, our lexicographers have almost invariably turned to Icelandic for ancient forms, and Scandinavian cognates have, almost without exception, been taken either from Icelandic or from modern Danish or Swedish. This preference shown to Icelandic over the other old Scandinavian tongues is owing chiefly to two causes. In the first place, the great mass of Icelandic literature is much older than that of either Denmark or Sweden; and although the oldest Icelandic MSS. do not represent the state of the Northern tongue at the time of the Danish occupation of England, yet they come nearest to it of any. In the second place, the superior beauty and interest of the classical Icelandic literature have attracted foreign students, by whom Old Danish, with its dry legal and theological writings, is quite neglected. In Denmark itself the early national authors have been carefully edited and criticised, while the task of reading them has been lightened by the publication of dictionaries and special glossaries. The different Danish societies, philological and religious, are constantly adding to the collection of texts from the early times, and the publication of O. KALKAR's great *Ordbog* offers perhaps the most convincing proof of the lively interest taken by Danes in their early language and literature. Outside of Scandinavia, however, the study of Old Danish is exceedingly limited. As a rule, the foreign student dates Danish literature

from HOLBERG, including possibly SAXO and the Rime chroniclers. From a literary standpoint this exclusion of the older writers is perfectly proper, but for the student of language the early Danish laws, and HARPESTRENG and his contemporaries, contain much valuable material.

In the present series of papers, I shall give some evident Old Danish cognates which have not appeared in any English dictionary, or which may have been imperfectly explained. The few derivations offered are given as suggestions rather than fixed conclusions. The subject of the Scandinavian influence on English is almost as treacherous as that of Celtic, and he who would venture upon it should do so in a spirit of extreme modesty, that his probable discomfiture may be the less grievous. It should be added that forms from the sixteenth and seventeenth centuries are to be accepted only with the greatest caution, since the influence of Platt-Deutsch and German upon Danish was very general at that time. In the following examples the English word is given first, and is followed by the oldest known Danish form, and after that by the later forms when these show any marked change. Owing to the confused state of orthography, several different forms often occur contemporaneously. Differences may often result, too, from dialectic divergences. *Abbat*, though derived independently from the Latin, is given as showing similar changes to those occurring in the English word.

ABBOT: *abbat* (about 1340), *abbet*, *abbud*, *abbed*. The form *abbat* occurs only in the early laws. The modern form is *abbed*.

ALDERMAN: *alderman* (1443), later appearing as *aldermand*. This word is used, as in Early English also, to designate a Roman Senator.

ANCHOR: *ackere*, *acker*, *anker*.

ANGER: *anger*, 'sorrow, pain.' The original meaning of anger in Danish as in English seems to be that given above. In a Danish play from the sixteenth century the word is used in the modern English sense, the only case in which this meaning is known to occur in Danish. It is possible that the adverb *angerlige* was used in the sense of 'angrily,'

but the only example that might be so construed is extremely doubtful. *Angerløs*, 'without grief,' occurs very early. The modern sense in English is evidently developed from the Middle English and not taken from the derived Danish meaning. In Faroese the word occurs in several different senses, but all closely connected with the idea of trouble.

ANSWER: *antswar*, *andsvar*, *ansvar*. In the fourteenth century the verb *andsvare* occurs with the meaning to be responsible.

AUGER: Modern Danish *naver* is evidently not a cognate of 'auger' but of Dutch *naaf-boor*; for not only is it improbable that the *g* should have been dropped, but we find the uncontracted form *navbor*. In Icelandic we find only the form *nafarr*, mentioned by SKEAT. It may be noted in explanation of the survival of the two forms without change of meaning, that *naver* is used exclusively in Denmark, while *navbor* is confined to Norway. The simple word *nav*, 'hub,' also occurs in Danish.

AWE: *ave*, 'fear, check, control, restraint.' The first meaning of *awe* is not given by SKEAT, nor is it found in MURRAY's dictionary. The present meaning seems to be derived from the earlier one by metonymy. In PEDER SYV (1660) the word also occurs as 'virtue,' and the adjective *aveløs*, 'without virtues,' is also found.

BALDERDASH: *balder* 'a blow,' *baldre* 'to strike.' Faroese *baldra* 'to make a noise.' The meaning of noise seems to be secondary, cause and effect. The word in its original sense would be more naturally compounded with *dask*, and SKEAT's reference to *slapdash* helps out this idea. This agrees much better, too, with the early meaning of the English word, which has nothing to do with noise. This meaning of 'balderdash' offers the main objection to SKEAT's explanation. In Old Danish we find *balde* 'to wind about,' Norwegian *balle sammen*, 'bundle up, huddle together.' Faroese *balla*, 'roll together in a bundle.' In all these the idea of mixing is contained. May not this meaning, which is evidently present in the earliest known English forms of the word, be the one that suggested the first part of 'balderdash'? The meaning, to be sure, is rare in Danish,

but the fact of its appearing in Norwegian and Faroese shows that it is not exceptional or local. It may be noted that both *balde* and *dask* are used figuratively for gossip. For a full account of the English compound see 'The New English Dictionary.'

BALE (3): *balge* 'a tub,' used in connection with bailing out a boat.

DANIEL KILHAM DODGE.

Columbia College.

CYNEWULF'S PRINCIPAL SOURCE
FOR THE THIRD PART OF
'CHRIST.'

It is well known that, in 1853, FRANZ DIETRICH (*Zeitschrift für deutsches Alterthum* ix, 193-214) disclosed the threefold character of the Old English poem of 'Christ' (WÜLKER's 'Geschichte der Angels. Litteratur,' pp. 172-3; EBERT's 'Allgemeine Geschichte der Literatur des Mittelalters im Abendlande,' iii, 45-51; MORLEY's 'English Writers,' new edition, ii, 227-9). According to this scholar, the first division, that of the Advent, terminates with line 439; the second, that of the Ascension, with line 778; while the third, that of the Last Judgment, extends from line 778 to the close of the poem. Its author, CYNEWULF, is supposed to have derived his subject-matter to some extent directly from the Bible, but also from Latin ecclesiastical writers. Thus, for example, DIETRICH showed that GREGORY's Twenty-third Homily on the Gospels had been utilized for the second division, and his Tenth Homily for the third (WÜLKER, *l. c.*, p. 173; cf. EBERT, *l. c.*, p. 47). With these two exceptions, no originals for the 'Christ' have, so far as I am aware, been pointed out, though TEN BRINK ('Early English Literature,' pp. 49, 51, 53-55) suggests a general acquaintance on CYNEWULF's part with Latin models.

There is a Latin hymn which might naturally be thought of in connection with the third part of the 'Christ,' the Last Judgment. It is one whose first stanza is quoted by BEDE in his treatise 'De Arte Metrica' (KEIL, 'Grammatici Latini,' vii, 259). The author is unknown. The date of the hymn is sufficiently early to admit of its having served as a model to CYNEWULF. MARCH ('Latin Hymns,' p.

256) says it "is as old as the seventh century;" EBERT (*op. cit.*, i, 530) is inclined to place it earlier: "wohl auch in das sechste Jahrhundert hinaufreichen kann" are his words. This hymn is both abecedarian and irregularly alliterative. It is best known, like most of the mediæval hymns, by its opening line,

"Apparebit repentina dies magna Domini."

I hope to show that the correspondences between this poem and the third division of the 'Christ' are so numerous and close as to justify us in the conclusion that here, at length, is the Latin model of which we are in search. For this purpose I will first quote without comment the corresponding passages in pairs, the Old English following the Latin.

I. Apparebit repentina dies magna Domini,
Fur obscura velut nocte improvisos occupans.

*ponne mid fêre foldbûende
se micla dæg meahthan dryhtnes
æt midre niht mægne bihlæmed
scire gesceafte, swā oft sceaða fêcne
þeof þristlice, þe on þýstre færeð,
on sweartre niht sorglêase hæleð
semninga forfêhð slêpe gebundne.*

'Christ,' 868-874.

II. Clangor tubae per quaternas terrae plagas concinens,
Vivos una mortuosque Christo ciet obviam.

*ponne frôm fêowerum foldan scætum
þām ýtemestum eorðan rices
englas ælbeorhte on efen bláwað
býman on brehtme, beofað middangeard,
hrúse under hæledum; hlýðað tósomne
trume and torhte wið tungla gong,
singað and swinsiað súðan and norðan,
éastan and westan ofer ealle gesceaft,
weccað of deaðe dryhtgumena bearn,
eall monna cynn tó meotudsceafte
egeslic of þære ealdan moldan, hátað hý upp
ástandan
snêome of slêpe þý fæstan.*

'Christ,' 879-890a.

III. De coelesti iudex arce, maiestate fulgidus,
Claris angelorum choris comitatus aderit.

*ponne semninga ou Syne beorg
súðan-éastan sunnan léoma
cymed of scyppende scýnan léohtor,
þonne hit men mægen móðum dhycgan,
beorhte blican, þonne bearn godes
purh heofona gehleodu hider býðweð.
Cymed wundorlic Cristes onsýn,*